

# Gantica Sacra.

HYMNS, MOTETTS &c.

FOR THE SERVICE OF THE

## CATHOLIC CHURCH.

Ave Maria. (G) <i>Duo. S.A. or T.B.</i>	MINÉ	4	Alma Redemptoris. (A) <i>Duo &amp; Cho<sup>s</sup></i>	BOLLMAN	4
O Salutaris. (F) <i>Duo &amp; Cho<sup>s</sup></i>	LAMBILLOTTE	4	Ave Regina. (A) <i>S.A.T.B.</i>	—“—	4
Rex Clementissime. (F) <i>Solo, Duo &amp; Cho<sup>s</sup></i>	BOLLMAN	4	Regina Cœli. (D)	—“—	4
Tantum Ergo. (C) <i>S.A.B. with T. ad lib.</i>	BOLLMAN	3	Salve Regina. (F)	—“—	4
Lucis Creator. (A) <i>S.A.T.B.</i>	BOLLMAN	2	Asperges me Domine. (G) <i>S.A.T.B.</i>	BOLLMAN	4
O Maria. (C) <i>Solo &amp; Cho<sup>s</sup></i>	ITALIAN	4	Suscipe Domine. (C) <i>Baritone Solo.</i>	LAMBILLOTTE	4
Ave Maria. (A) <i>Duo. S.A. or T.B.</i>	LAMBILLOTTE	4	Ave Maris Stella. (Eb) <i>S.A.T.B.</i>	BOLLMAN	2
Tantum Ergo. (A) <i>S.A.B.</i>	BOLLMAN	3	Tantum Ergo. (A) <i>Solo &amp; Cho<sup>s</sup></i>	BOLLMAN	3
O Salutaris. (F) <i>Solo. B.</i>	BORDÈSE	3	Ave Maria. (Bb) <i>Solo. S. or T.</i>	De DOSS	3
Jesu Dulcedo Cordium. (A) <i>Solo. S. or T.</i>	DANZI	4	O Jesu Deus Papis. (G) <i>Solo. S. or T.</i>	SCHMID	3
Venite Filii (A) <i>S.A.T.B.</i>	—	3	O Salutaris. (C) <i>S.A.T.B.</i>	LAMBILLOTTE	3

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To Sister Selisia.

Nazareth Ky.

# JESU DULCEDO CORDIUM.

SOLO.

For Soprano or Tenor.

Arr: from DANZI.

By H. BOLLMAN.

VOICE.

MODERATO.

ORGAN

*p*

Je - su dul - ce - do cor - di - um, dul - ce - do cor - di -

- um, Fons vi - vus lu - men men - ti - um, dul -



ce - do cor - di - um, dul - ce - do cor - di - um.

*f*

Ex - ce - dens omne gaudium, et om - ne de - si - de - ri - um, ex -

ce - dens om - ne gaudium, et om - ne de - si - de - ri - um,



ex - ce - dens om - - ne, om - ne gau - di - um,

This system contains the first four measures of the piece. The vocal line (treble clef) features a melody with eighth and sixteenth notes. The piano accompaniment (grand staff) includes a flowing sixteenth-note pattern in the right hand and a simple bass line in the left hand.

ex - ce - dens om - - ne, om - ne gau - di - um.

This system contains the next four measures. The vocal line continues the melody. The piano accompaniment features a more active right hand with sixteenth-note runs and sustained chords in the left hand.

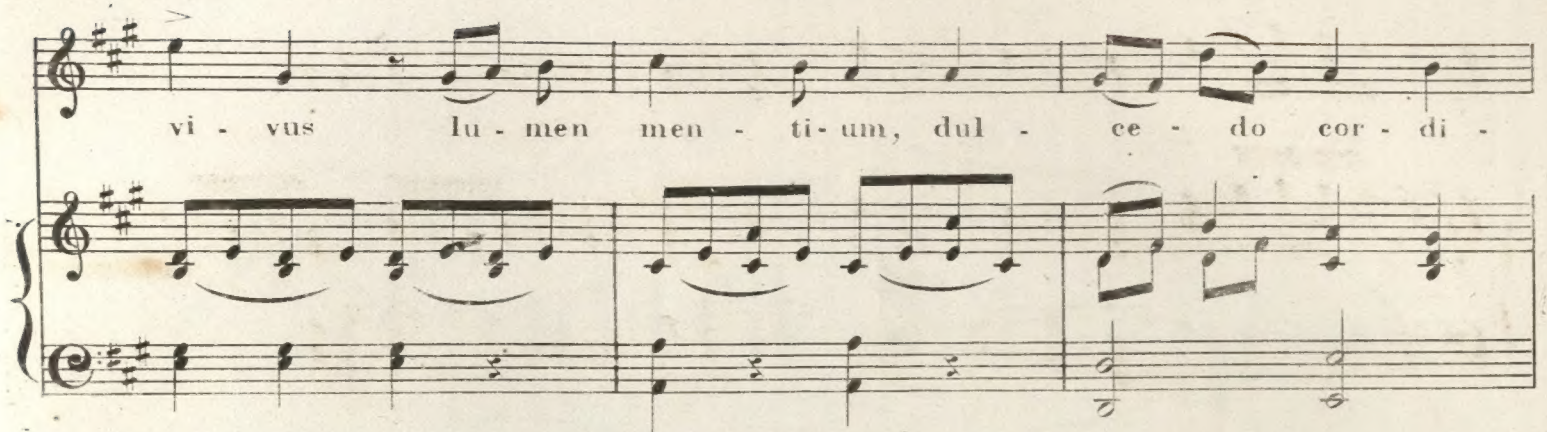
tr

This system contains measures 12 through 15. It features a prominent trill in the vocal line during the final measure. The piano accompaniment continues with its characteristic sixteenth-note texture.

Je - su dul - ce - do cor - dium, dul - ce - do cor - di - um, Fons

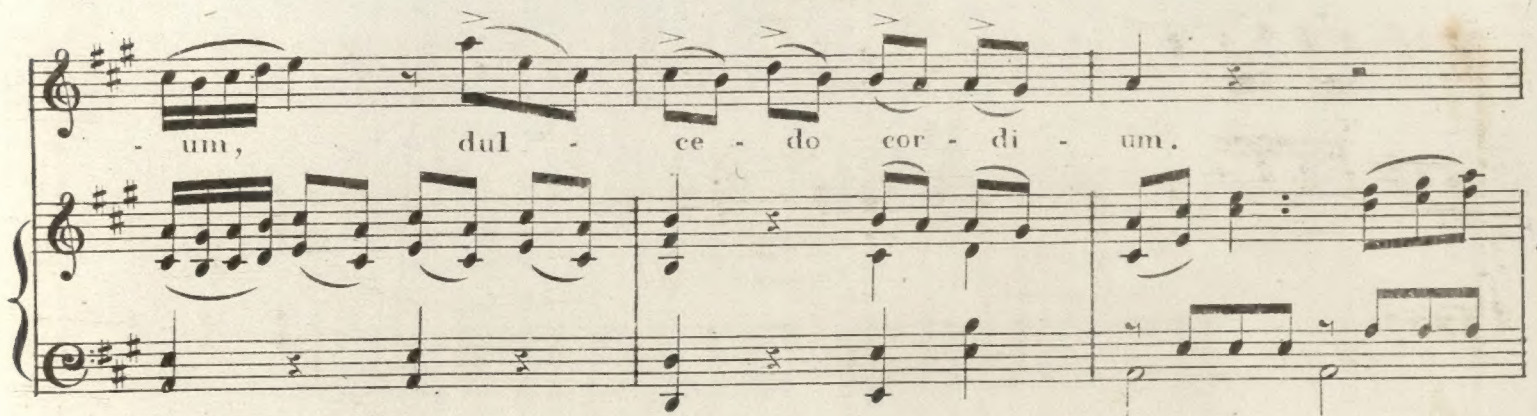
This system contains the final four measures of the page. The vocal line concludes with a melodic phrase. The piano accompaniment provides a rhythmic foundation with sixteenth-note patterns.





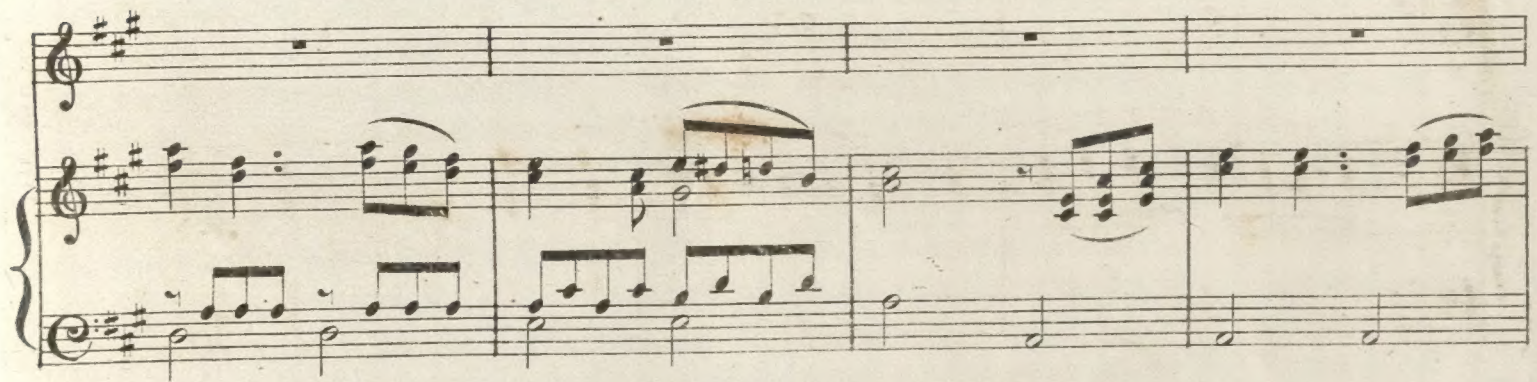
vi - vus lu - men men - ti - um, dul - ce - do cor - di -

This system contains the first line of the musical score. It features a vocal melody on a single staff and a piano accompaniment on a grand staff (treble and bass staves). The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are 'vi - vus lu - men men - ti - um, dul - ce - do cor - di -'.

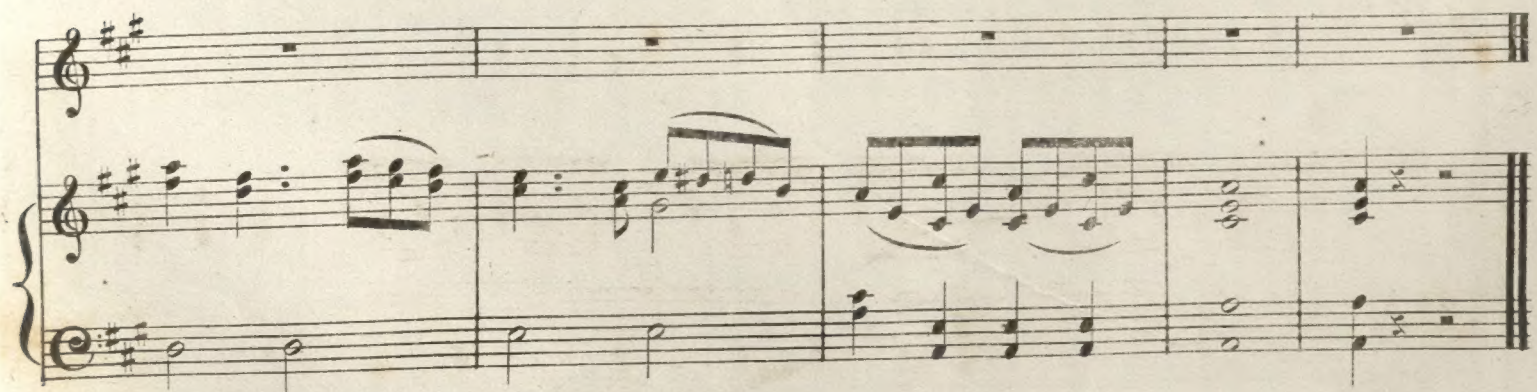


um, dul - ce - do cor - di - um.

This system contains the second line of the musical score. It continues the vocal melody and piano accompaniment from the first system. The lyrics are 'um, dul - ce - do cor - di - um.'.



This system contains the third line of the musical score. It continues the piano accompaniment from the previous systems. The vocal staff is empty.



This system contains the fourth line of the musical score. It continues the piano accompaniment from the previous systems. The vocal staff is empty.



